

AMUSEMENTS

ACADEMY OF MUSIC.
Monday night—Commonwealth Ladies' Orchestra.
Tuesday and Wednesday nights—Lillian Russell in "Wildfire."
Thursday, matinee and night—"The Devil."
Friday night—"The Man of the Hour."
Saturday, matinee and night—"The Old Homestead."
BIJOU THEATRE.
"The Candy Kid," all the week.

Six night performances and two matinees at the Academy of Music this week will show whether or not the public has been sincere in demanding an abundance of real high-class attractions. Ordinarily, it might appear that too many are coming together, although the town is thoroughly able to support what is offered.

Beginning to-morrow night with the Ladies' Commonwealth Orchestra, brought here under the auspices of the Radcliffe Entertainment Bureau, the week will fairly sparkle with good productions. Miss Lillian Russell, who lacks about twelve months of being fifty years old, will be seen Tuesday and Wednesday nights in "Wildfire." Men ought not put the name of women in print, but be it said of Miss Russell that on the stage she is like old wine. She is as clever, as light on her feet, and as bewitching as a girl of nineteen. Time, indeed, has dealt gently with this fair lady.

Perhaps the star attraction of the week will be the Henry W. Savage production, "The Devil," which had New York by the ears and which may do that same thing here Thursday night. Savage sent "The Merry Widow," and the city liked his effort so well that he is coming again with the widow's side partner.

"The Man of the Hour," which comes Friday night, is a powerful play, and one which is worth while. Saturday matinee and night "The Old Homestead" returns for its blessing.

"The Candy Kid" will perform all the week at the Bijou, and the moving picture shows—they are here, world without end.

Commonwealth Ladies' Orchestra.

One of the leading musical events of the season will be given in the Academy of Music to-morrow evening, by the Commonwealth Ladies' Orchestra, an organization under the direction of the Radcliffe Entertainment Bureau of this city. The orchestra is composed of young women, several of whom have achieved international distinction in musical circles. The attraction comes to Richmond with the highest recommendations from both the press and the public. The soloists are Ashton Lewis, violin virtuoso and conductor; Elizabeth Haynes, soprano soloist; Nellie Mae Hogue, cornet soloist. The program is a varied one, and is as follows:

March, "National Emblem" (Bagley).
"Faust" (Dionisi); or, "Bohemian Girl" (Baillet).
Alma from "Mignon" (Thomas);
"Je-suis Titania," Miss Haynes.
"Egyptian Suite" (Lullig).
Solo for Violin, "Firefly Dance" (Ashton Lewis); or, the "Lion" (arranged by Mr. Lewis) (Kontaki).
"An American Abroad" (Descriptive).
Synopsis—The Departure. Arrival of the Tally Ho! Salutations and Introductions. Warning. They're Off. Good-by. At the Station. "How Can I Bear to Leave Thee?" On the Train. Aboard the German Liner. A Pleasant Voyage.

The Tour—Touching at Southampton. Welcome to Old England. "God Save the King." Through the North Sea and Safe Arrival at Hamburg. Hasty Trip Down the Rhine. A Glimpse of Beautiful Vienna. Original Visit to "Gay Pares," with an Incidental Visit to the "Quarier Latin." In Old Napoli. Across the Border. In the Swiss Alps. The Return—A Hurried Trip to Scotland. The Emerald Isle. Returning Home. Passing the Old Sentinel. "The Needles." A Story of the "Macaroni" to Nantucket Lightship. Sandy Hook. A Sight of "Home, Sweet Home." Land Breezes. Yankee Doodle. The Statue of Liberty. Welcome Back. "Oh, Say Can You See."
Solo for Cornet, "La Veta" (Herbert L. Clark). "Pensez a Moi" (Millars), Miss Hogue.
Waltz, "Southern Roses" (Strauss).
Group of Songs—"Ecstasy" (Mrs. H. A. Beach); "A Faded Rose" (Ashton Lewis); "Waltz Song" from "Romeo and Juliet" (Gounod); Miss Haynes. "Edelweiss" (Grunewald).
Plantation Melodies. Arranged: Miss Lillian Russell.

Joseph Brooks will present Lillian Russell at the Academy for two performances on Tuesday and Wednesday evenings in her present great success, "Wildfire," a story of the American race-track, by George Broadhurst and George V. Hobart.

This play has served a double purpose, for it has been one of the season's rare successes, and has thoroughly established Miss Russell as the foremost of American comedienne. She has to her credit runs of several months' duration in New York City, Boston and Philadelphia, where her play lived up to its title by the success it achieved. It is regarded by competent critics as the best comedy of the American race-tracks that has ever



SCENE FROM HENRY W. SAVAGE'S "THE DEVIL."

been staged. It possesses the potent charm of cleverly concealed melodrama, told in stirring action, and relieved by a vein of comedy that is irresistible. Even the admirers of the famous queen of comic opera had no idea of the dramatic talent she possessed and which she brings to light in her embodiment of the central character of this story. The piece without Miss Russell would be a sure go, but with her as the star it is the sensational hit of the season. The best evidence of this is that her business has been phenomenal everywhere she has been seen so far.

The story mingles the contrasting atmosphere of a quiet summer home on Long Island and the restless bustle and excitement of a metropolitan course. Here one sees the stirring action and the comedy of a big racing crowd.

In either environment Miss Russell seems thoroughly at home, and as the widow who outwits scheming lookmakers and rival horse owners, she carries the burden of the action and triumphs in the end. It would be impossible to give a hint of the humor and the intensity of this story at this time.

Mr. Brooks has provided his comedy star with a magnificent production, and an exceptionally strong company, including such favorites as Frank Sheridan, Will Archie, Thurston Hall, Sidney Booth, Joseph Touhey, Gilbert Douglas, Adolph Lestina, Franklin Roberts, Ernest Truax, J. Hayes Hunter, Annie Buckley, Ellen Mortimer and Mary Elizabeth Forbes.

While New York and Chicago, following in the footsteps of the capitals of Europe, are stirred with excitement over Franz Molnar's sensational drama, "The Devil" ("Der Teufel"), which has created more discussion than any other play produced in the last twenty years, Richmond has been selected by Henry W. Savage as one of the favored points to have an intimate view of this startling play. He will offer at the Academy of Music Thursday, matinee and night, the only authorized production by a special company, which was selected under his immediate supervision, and with all the attention to details which marks a Savage performance. The company to appear here is not a one-night stand organization; it is the company which presented "The Devil" at Pittsburgh, Pa., St. Paul, Minneapolis, Milwaukee and Denver. It

contains such well known players as Campbell Gollan, late leading support of David Warfield in "The Music Master"; Adele Block, an actress of beauty and achievement; Richard Thorne, Carroll Daly, Saideo Williams, Kathryn Marshall, Arda La Croix, Phyllis Carlington, Jean Barret, Helen C. Bick and Virginia Polette.

The story of "The Devil" is from the pen of Franz Molnar.

The name of Henry W. Savage is sufficient endorsement in Richmond for any production bearing his name. The excellence of his productions, which he has so carefully maintained, is borne out in this instance. The Pittsburgh and Minneapolis newspapers are very

praise of the cast which is interpreting "The Devil," and unite in declaring it an epoch-making drama.

"The Devil" is described as a psychological satire. It presents His Satanic Majesty in the guise of a man of the world, in the modern dress of a gentleman, who comes into the scenes and carries everything before him. In his visit to earth the Devil's mission is to put on the road to damnation one Karl Mahler, an artist, and Olga Hoffman, a married woman, whom the artist has formerly loved, but who for six years has been happily married. Until the Devil arrives there has been nothing wrong in the relations of these two humans. The Devil, however, discommodates everything, and the play tells how he does it. In the working out of the story a strong moral lesson is established and driven home with stinging force. "Every woman," declared Dorothy Dix, in the New York Journal, "should see this wonderful play." It is a liberal education in the drama, and the most astonishing piece of stage-craft of many theatrical seasons.

"The Man of the Hour." No other play of the last twenty-five years has such a record of quick success throughout the country as "The Man of the Hour," which will be acted here Friday night in the Academy by Messrs. William A. Brady and Joseph R. Grismer's special company.

For a few weeks before the opening of the play in New York City, on December 6, 1906, the management was compelled to keep it on tour, because the Brady and the Brady-Grismer theatres in New York City were occupied with others of their attractions. But the day following the first performance there the newspapers were filled with enthusiastic accounts of the play, an enthusiasm that speedily communicated itself to the weekly and, in turn, the monthly press, as well as to prominent and able men in all walks of life—statesmen, churchmen, artists, merchants, politicians, and so on—until commendation after commendation rolled in upon the management for having produced so great and so daring a play at a time when the best thought of the country was bent upon the problem discussed. As William Winter, the veteran dramatic critic of the New York Tribune phrased it, "Here is a play that means something!" And it does; for it means that George Broadhurst has written a masterpiece, and that William A. Brady and Joseph R. Grismer have added to their fine repute by producing the same.

"The Old Homestead."

Just as twenty-two years ago a preceding generation of playgoers rejected in the name of simplicity and unaffected goodness of the characters of Denman Thompson's "The Old Homestead," and laughed at their homely ways and rough humor, so this, the twenty-third season of the play, finds a new generation of theatregoers who mingle laughter with tears as they listen to the humor and pathos of dear old Uncle Josh. Although not to be taken as a model of dramatic construction, and of little value from the viewpoint of literature, to which it should be said in justice that it does not pretend, yet it has that atmosphere of human kindness, that sane and healthy outlook upon life and morals, that render it doubly welcome as a breath of fresh air in the midst of a plethora of products of the dramatic hothouse. No effort of intellect, no strain upon the imagination, no sounding of the deeper emotions is required of an audience, and it is probably just these facts that explain its large measure of its long lease upon life. No doubt thousands of present-day playgoers date back their earliest recollections of the theatre to a performance of "The Old Homestead," and surely for the youth of the country no better introduction could be asked than this homely picture of the simple virtues and diversions of farm life in New England.

"The Old Homestead" comes to the Academy on Saturday matinee and night.

"The Candy Kid."

Leon B. Parker's musical drama, "The Candy Kid," returns to the Bijou for a week's run to-morrow, when the Kilroy & Britton Company will present Willard Francis, the singing comedian, as the saccharine infant.

"The Candy Kid" is staged with an exceptional scenic environment, massive and a master work of the scenic artist's art. The story of the play is highly sensational, and takes the audience for a tour from the United States to South America, and there is not a dull spot permitted to prevail at any time during the trip.

The music is all special, and was written by W. R. Williams, who has won prominence for his nicely written airs, possessing a happy swing. Those which are making a hit in "The Candy Kid" are called "Hark to the Sound of the Eagle," "Take Your Hat Off to the United States Marines," "The Past,

the Present and the Future," "I Would Like to Feather a Nest for You," "They Call Me the Candy Kid," "I Am the Captain of a Baseball Nine," "College Boys and Girls," and several others, which give Ray Raymond and his famous Bon-Bon Girls, a charming bery of ladies, ample opportunity to be musically agreeable, while the other members of the company assist in keeping the story moving and the interest throughout alive.

Mme. De Coster's Recital.

Mme. Van Loovenen de Coster, of Mechlin, Belgium, now a resident of Richmond, will be heard in piano recital at the Jefferson Hotel Auditorium Friday evening, January 29th.

Mme. De Coster is a medalist of the Music Academy of her native city, and later carried off the first prize of the Royal Conservatoire at Brussels, where she completed her musical education under Gurlika, the eminent Belgian piano teacher.

This premier recital is given to introduce Mme. De Coster to the music-loving public of Richmond, and judging by the notices from European papers a distinctly artistic surprise awaits all who may attend.

Mme. Marchesi to Appear Here.

The Radcliffe Entertainment Bureau of this city takes great pleasure in announcing the appearance at the Academy of Music, February 12th, of Mme. Blanche Marchesi, the world's greatest interpreter of song. Every grand opera prima donna is not so fortunate as to have the greatest of vocal teachers right in her own home circle, but Mme. Blanche Marchesi was lucky enough to be born the daughter of a singer. Mathilde Marchesi, who has trained more great women singers than any other man or woman in the musical world. Among her best known pupils are Gilda Krauss, Emma Calve, Emma Eames, Nellie Melba, Sanderson, Nevada and her daughter, and Mme. Blanche Marchesi, whom she characterizes as her "very best pupil." Not only is Madame Blanche the voice of the woman who made the daughters of Melba, Calve, Eames and Nevada attract gold into their coffers and laurels to their brows, but she is also the daughter of Salvatore Castorone, Marquis della Rajata, from Palermo, who won fame as a baritone singer in Great Britain, Germany, France, Belgium and America.

Madame Marchesi has never appeared in grand opera in America. During her first visit to the United States some years ago, and now on a short tour this year, it is only as a concert singer of charm and artistic finish that we know her. It seems a great pity that America has not had the advantage of her opera roles, for Madame Marchesi possesses rare dramatic ability, and has often been described as "The Sarah Bernhardt of song."

At Lubin's This Week.

One of the big vaudeville bills of the season will be the offering at Lubin's popular playhouse for the coming week. What is promised to be an unusually strong number will be the singing turn of the famous Regal Trio, com-

posed of Miss Blanche Andrews, soprano; Miss Rose Parker, contralto, and Mr. R. P. Murphy, tenor robusto. After several seasons of prominent identification with the musical comedies, they have returned to vaudeville to make a limited tour over the Lubin circuit.

Besides the star number of the Regal Trio, the management has secured two other high-class vaudeville offerings, which, it is said, will compare with the best acts obtainable. In the moving picture department the latest European and American pictures as usual will be shown. They are always instructive as well as entertaining.

Up-to-date illustrated songs, with beautiful colored slides will be used during the week, and will conclude one of the strongest vaudeville offerings seen in Richmond.

Lillian Russell.

"Wildfire," at the Academy, January 19th and 20th.

Miss Mary Stockwell.

"The Helicon," in William A. Brady's and Joseph R. Grismer's production, "The Man of the Hour."

The present and the future. "I Would Like to Feather a Nest for You." "They Call Me the Candy Kid." "I Am the Captain of a Baseball Nine." "College Boys and Girls," and several others, which give Ray Raymond and his famous Bon-Bon Girls, a charming bery of ladies, ample opportunity to be musically agreeable, while the other members of the company assist in keeping the story moving and the interest throughout alive.

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Academy---Thursday

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A STORY OF PRESENT-DAY CONDITIONS.

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Academy of Music, MONDAY

January 18

Commonwealth Ladies' Orchestra

Direction Radcliffe Entertainment Bureau.

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Academy, Saturday, Mat. & Night

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AND THIRTY RECOGNIZED PLAYERS, TOGETHER WITH A CHOIR CHORUS, THE BONBON GIRLS.

FOUR INTERESTING ACTS!

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